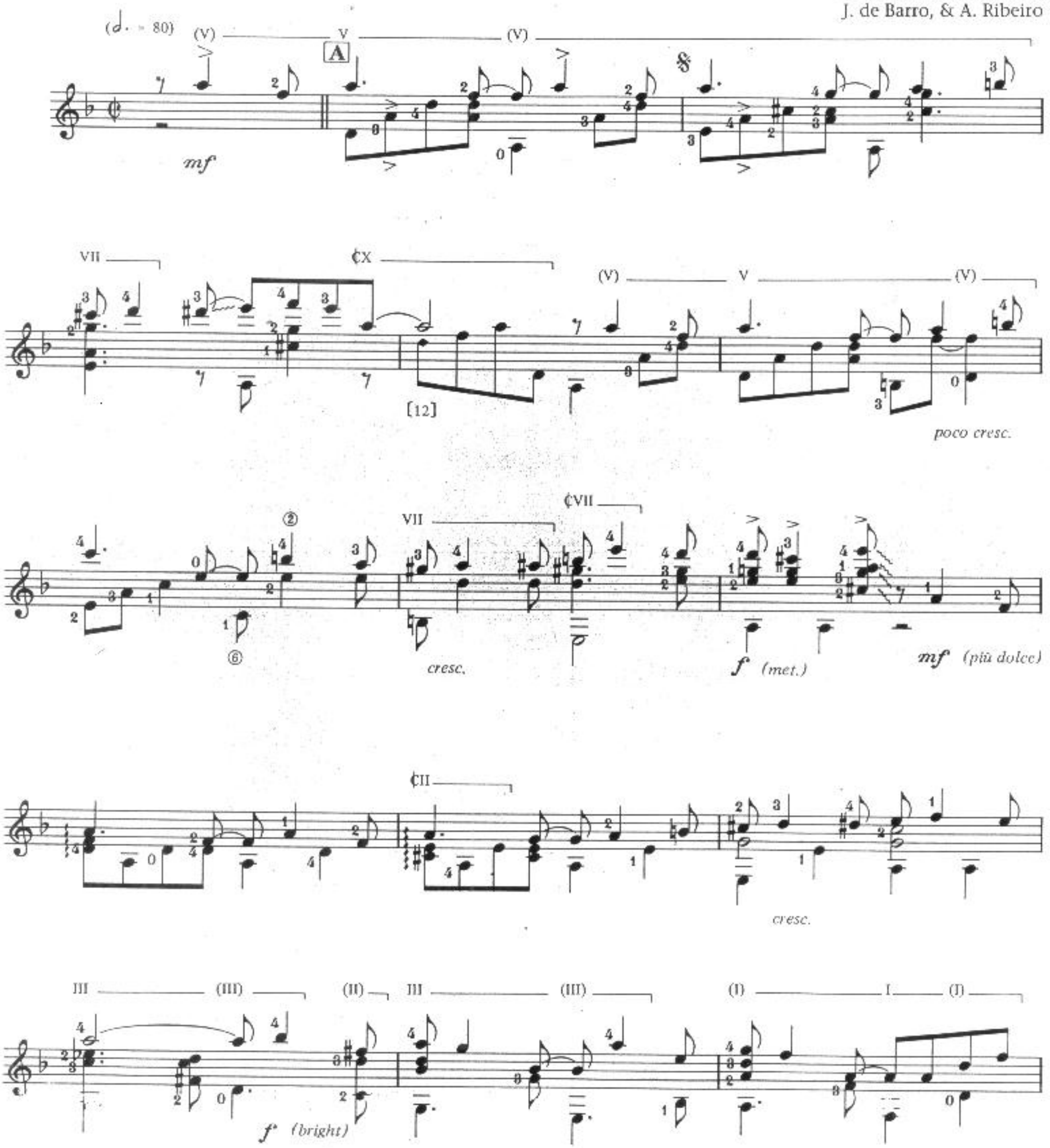
Cochichando

Arranged for guitar by
Carlos Barbosa-Lima (1981)
(revised in 1989)

A. Vianna (Pixinguinha)
J. de Barro, & A. Ribeiro



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B

mf *dolce*

f *(poco met.)* *mp* *(dolce)* *mf* *(brighter)*

cresc.

f *mp* *(tasto)*

(p)

mf (brighter)

cresc.

f

mf (più dolce)

mf (poco met.)

quasi rit.

a tempo

cresc.

f

dim.

mf (dolce)

f

cresc.

[12]

mf

cresc.

f

mp (tasto)

(pp) [19] [12]

¢I III (I)

f (met.)

② ① C

mf

¢V VII

f mf

① ¢II

cresc. f

¢II ¢IX

mf cresc.

f mf ¢II

VII

f

¢VI ¢VII *simile*

¢V

¢VII

mf *(marking bass)*

VII

f *mf*

¢II

cresc.

¢IX

f *p* *mf*

(VII) VII

p *f*

quasi rit. *a tempo* D. S. al Coda

mp *dolce*

Coda ¢X

(decisо)

f

Lamentos

Arranged for guitar by
Carlos Barbosa-Lima (1990)

A. Vianna (Pixinguinha)
& V. de Morais

(♩ = 69)

quasi rit.

⑥ - D

A *a tempo*

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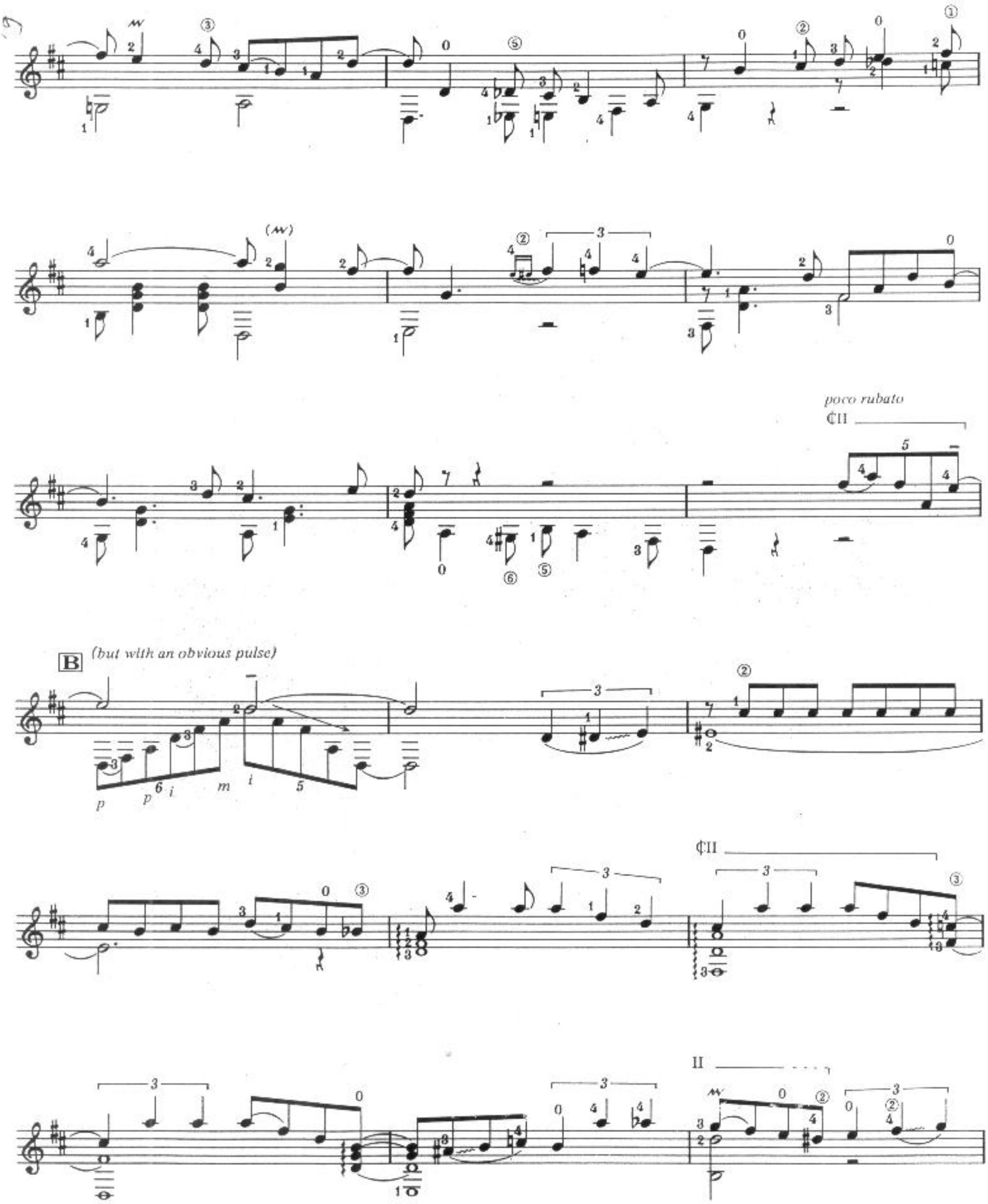
poco rubato
B
(but with an obvious pulse)

FORMAÇÃO

LISBOA

a tempo

(II)

IV

IV

IV

(IV)

C

p sub.

cresc.

mf

dim.

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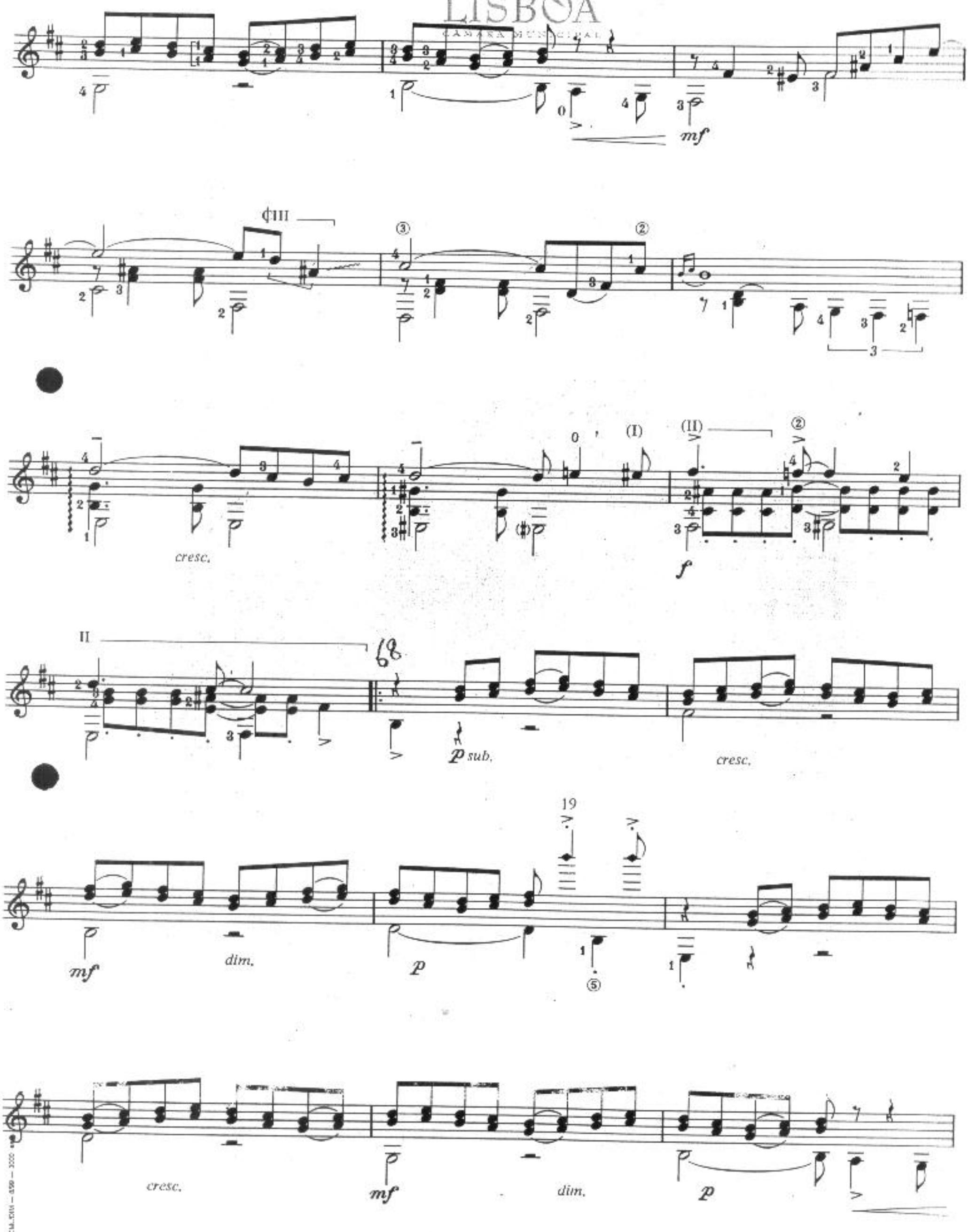
F O R M A Ç Ã O

LISBOA
CÂMARA MUNICIPAL



mf

(w)

FA?

1.

dim.

2.

Coda

rit.

D **Piú Lento** *(freely)*

mf

p i m

(molto espressivo)

IV

CV

¢VII ¢II ¢IV

IV (III) ¢II

(quasi cadenza)

(𝅗𝅥) a tempo

rit.

Lento

E *(freely)*

1.

rit.

2. ¢II

poco a poco accel. *play two times* *play four or five times* rall.

m a m i p p p p p p p i m a m i p p p i m a m i

(8va)

Fine

dim. poco a poco

*While holding Dmajor7 chord at 2nd position, right hand plucks harmonic C♯ at 9th position very light and delicately.

Naquele Tempo

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(♩ = 54) *molto ritmico*

A

mf *marcato il basso*

poco cresc.

f

mf

dim. poco a poco

B

mf

* *see footnote 1*

* *see footnote 2*

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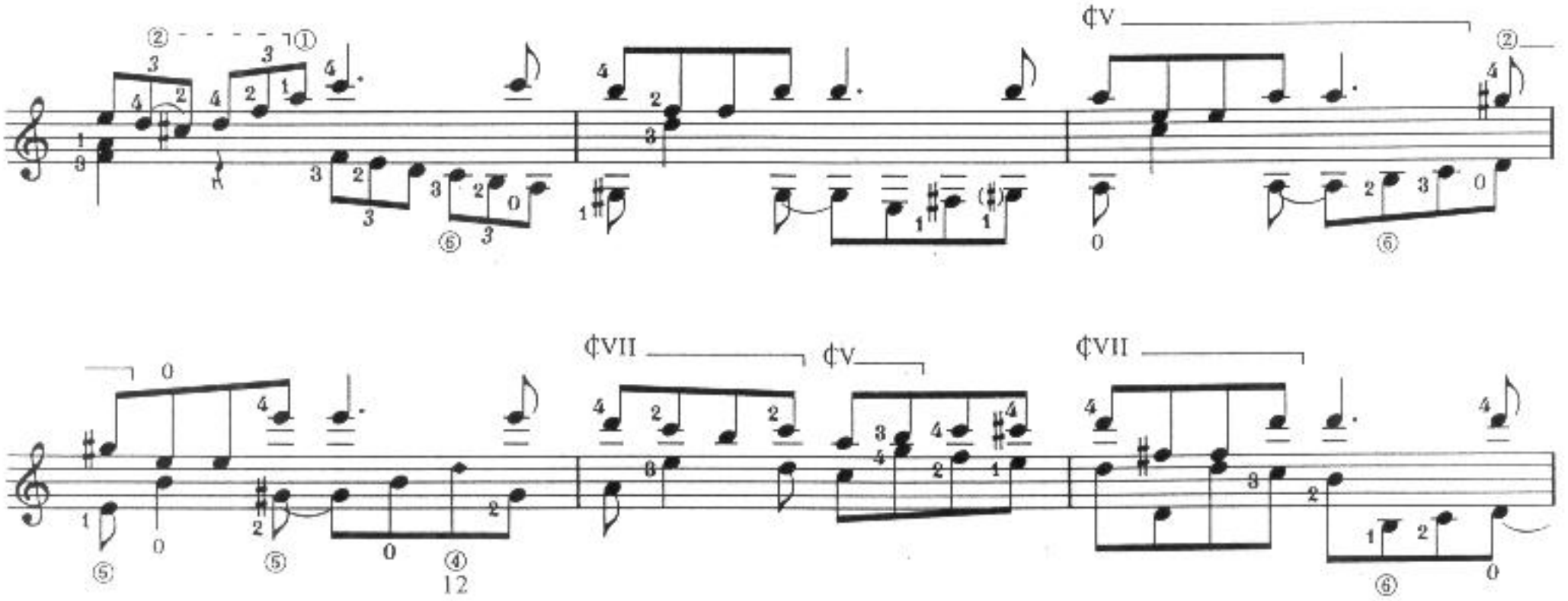
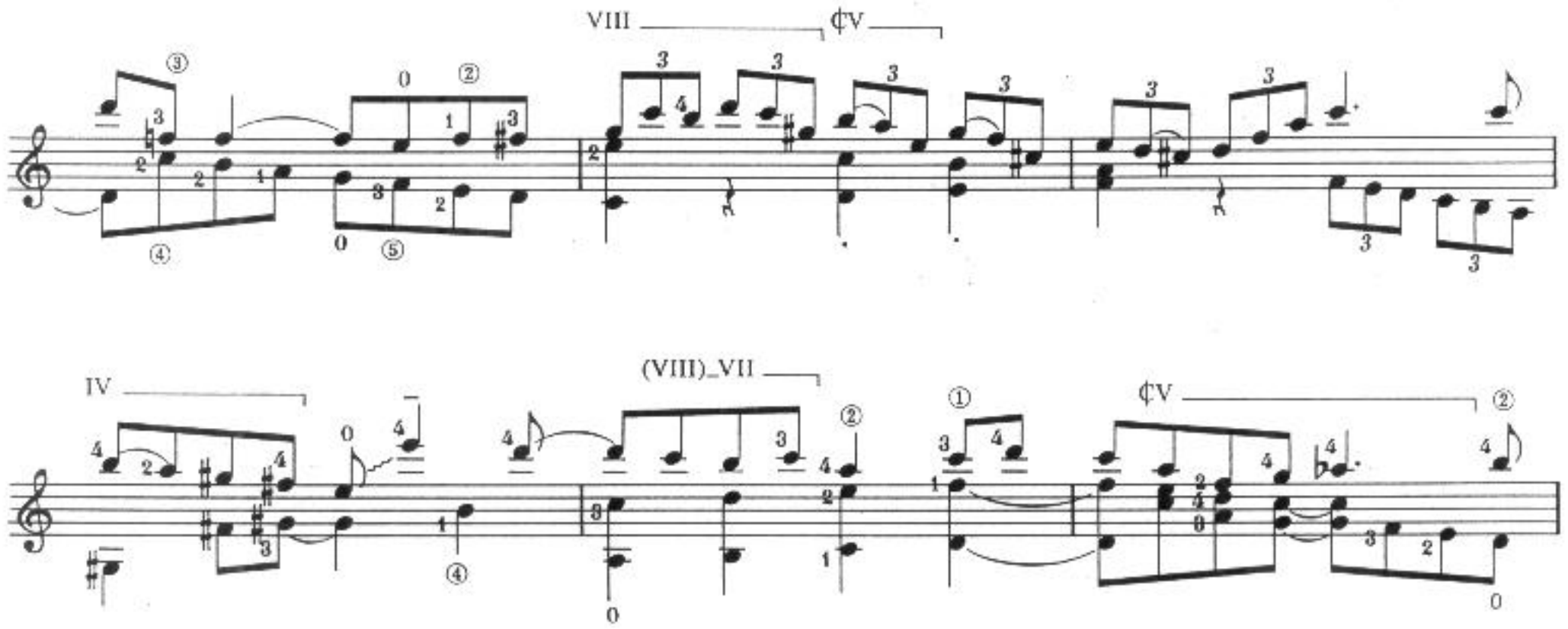
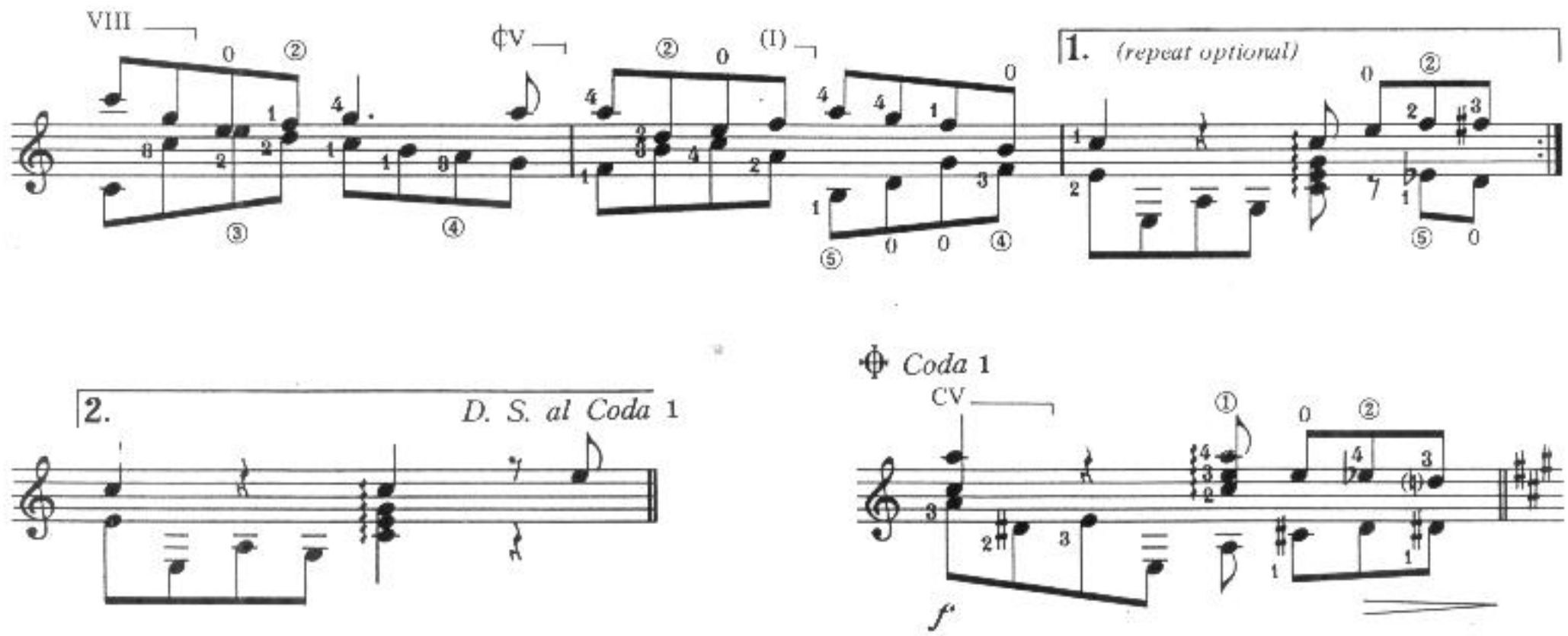
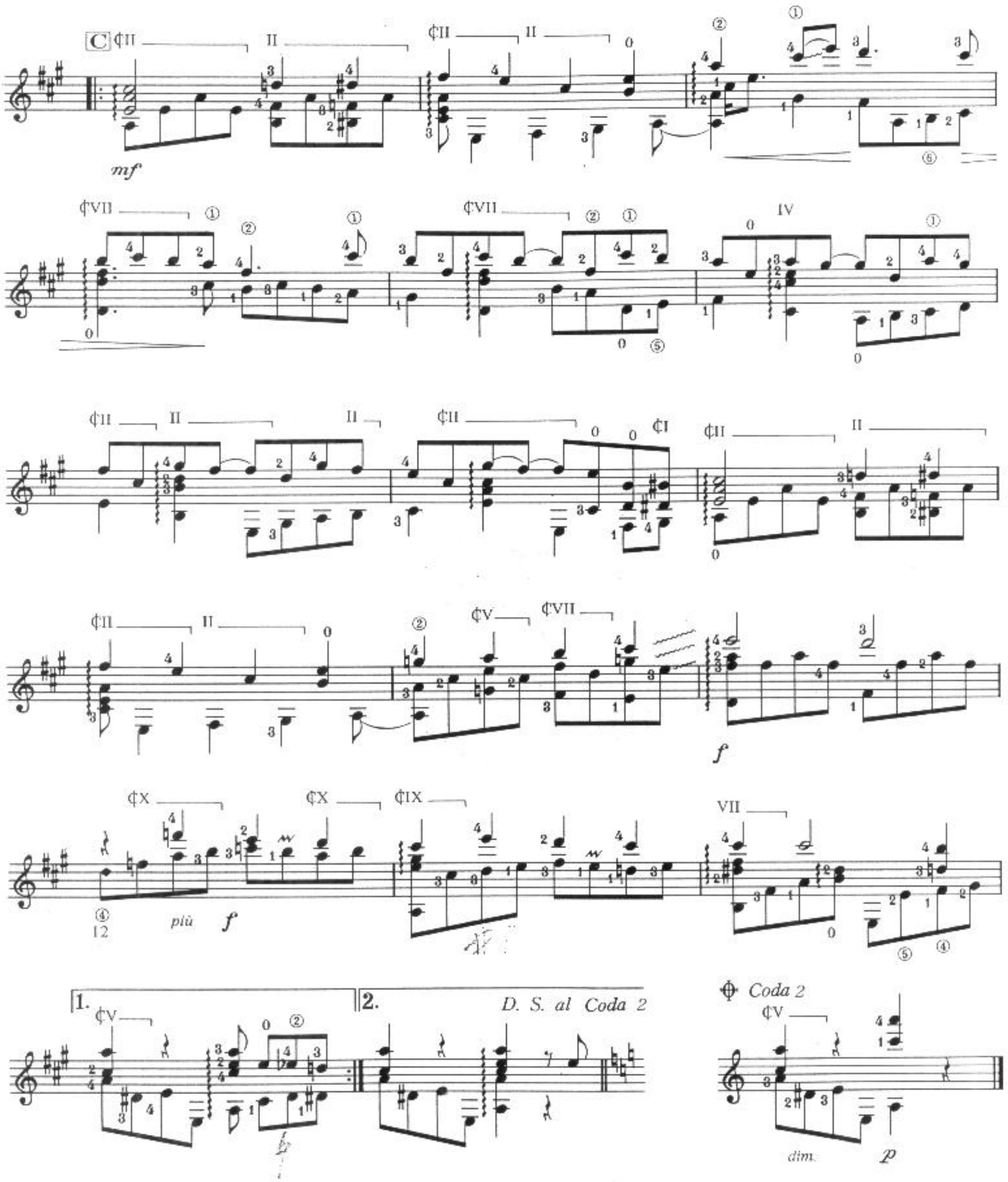

¢V
¢VII
¢V
¢VII


VIII
¢V
IV
(VIII)_VII
¢V


VIII
¢V
(I)
1. (repeat optional)
2. D. S. al Coda 1
Coda 1
CV
f



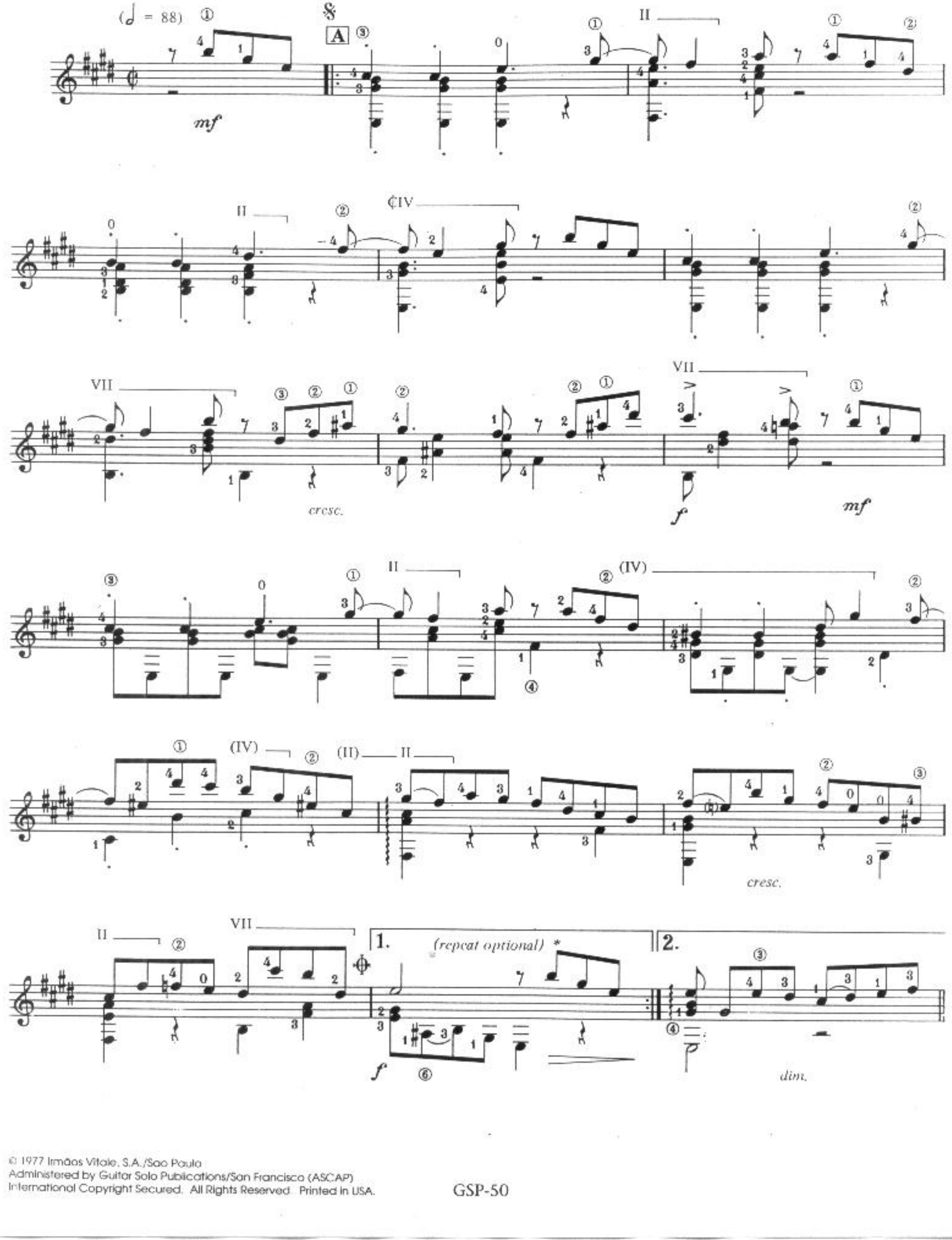
*1. The dots are not to be interpreted strictly—but to give a lifting feeling (like a triplet).

*2. "Glissando starts at *D* on the first string; it must be a quick "glissando" and the pick-up note should not be noticed. When reaching the main note (*E*) at the melody, the thumb must play the bass *F* in tempo and precisely together with the upper *E*. It is a typical nuance of Brazilian music—played on the guitar.

Passatempo

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)



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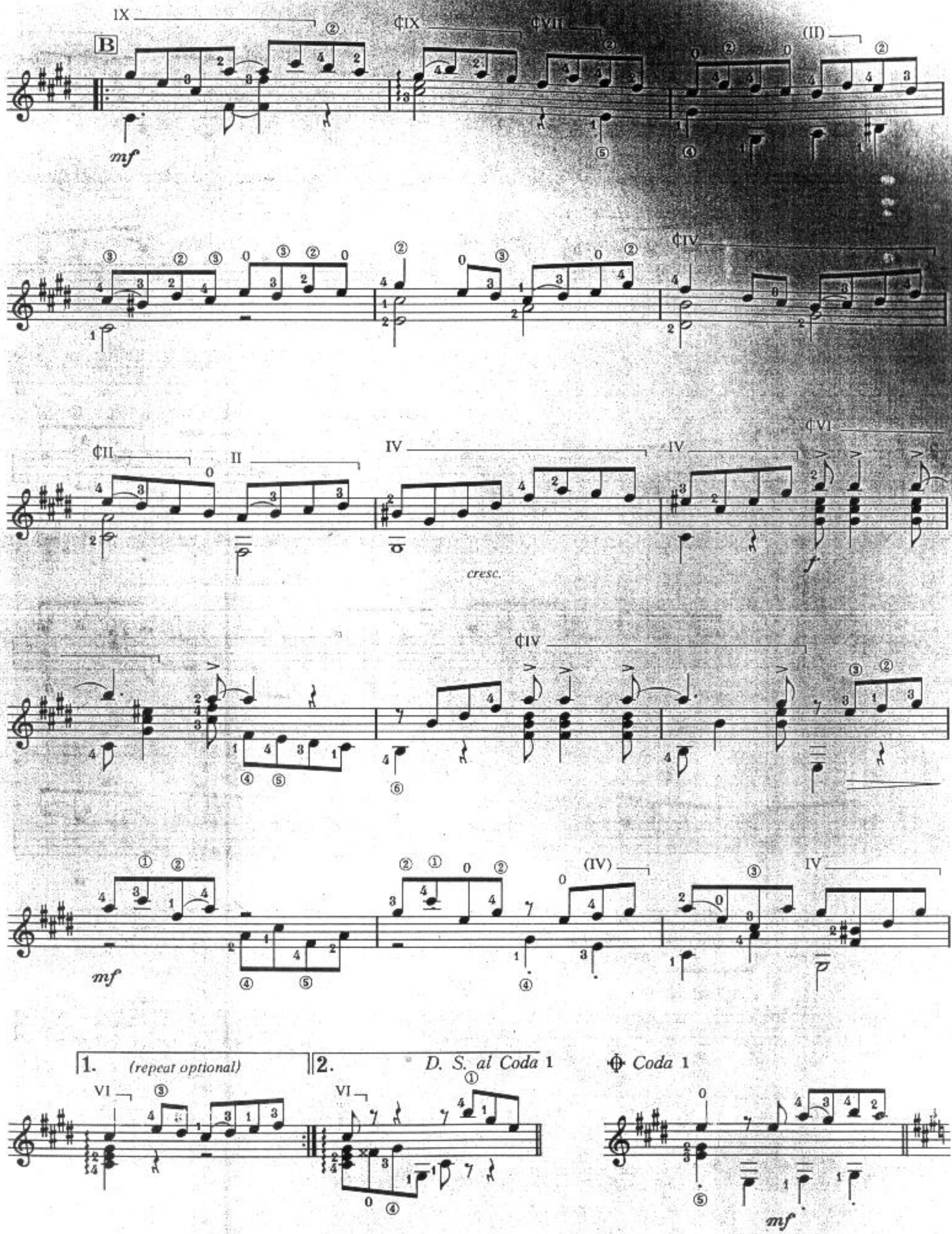
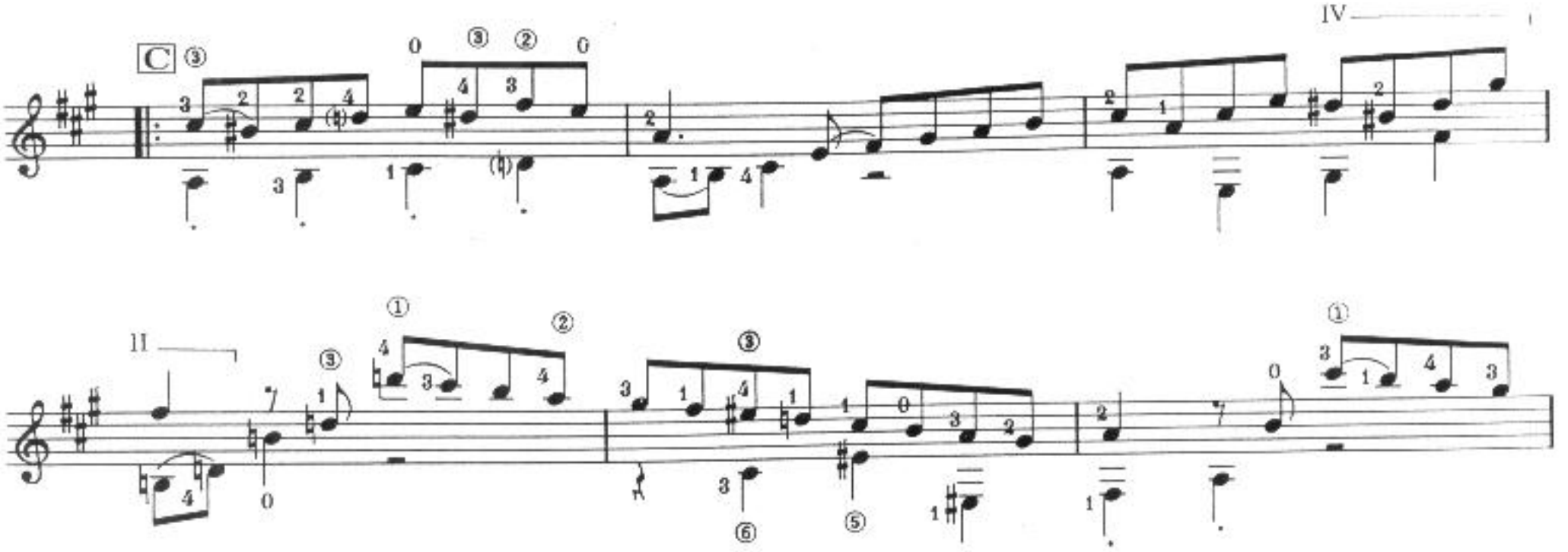
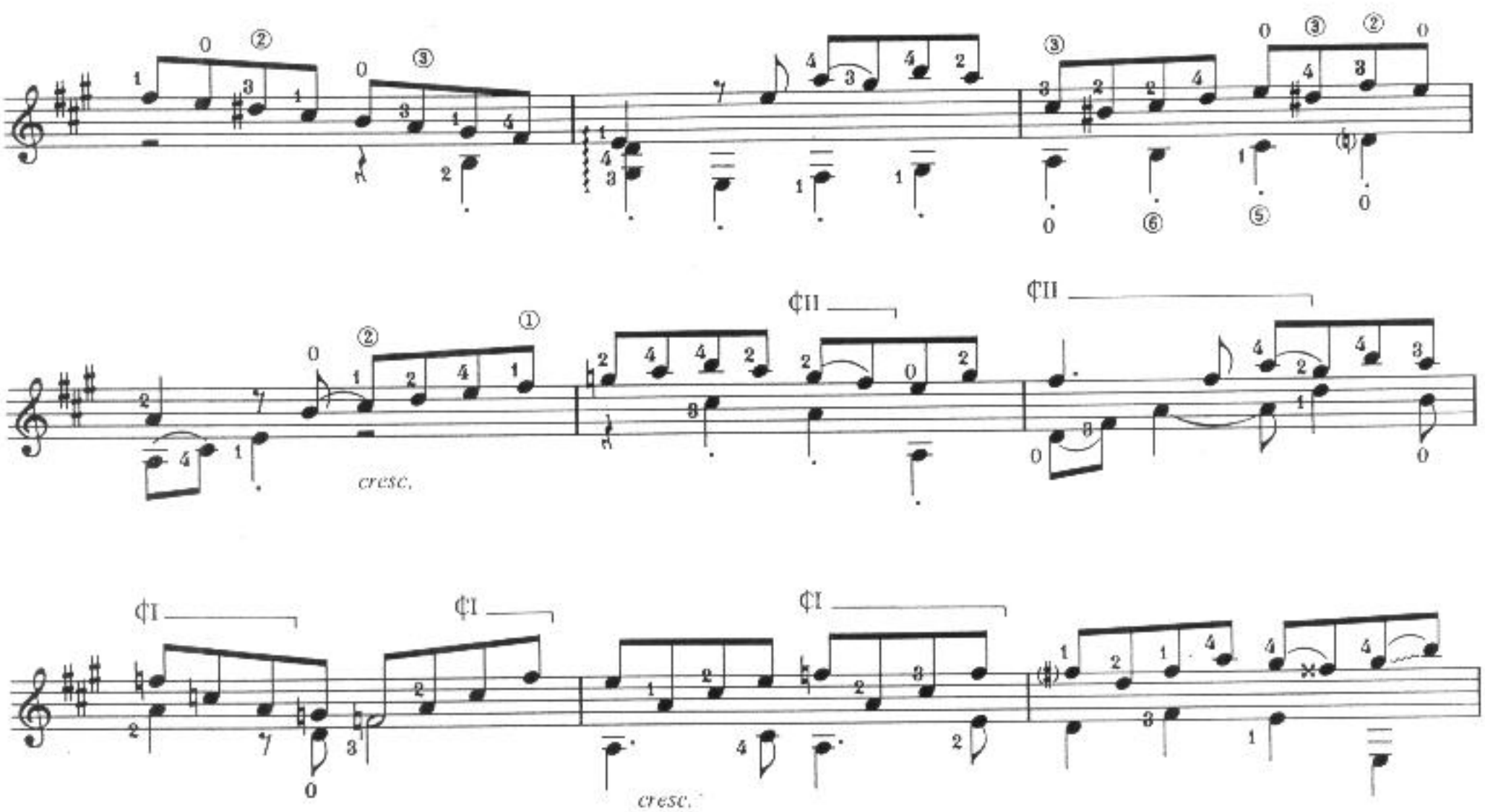
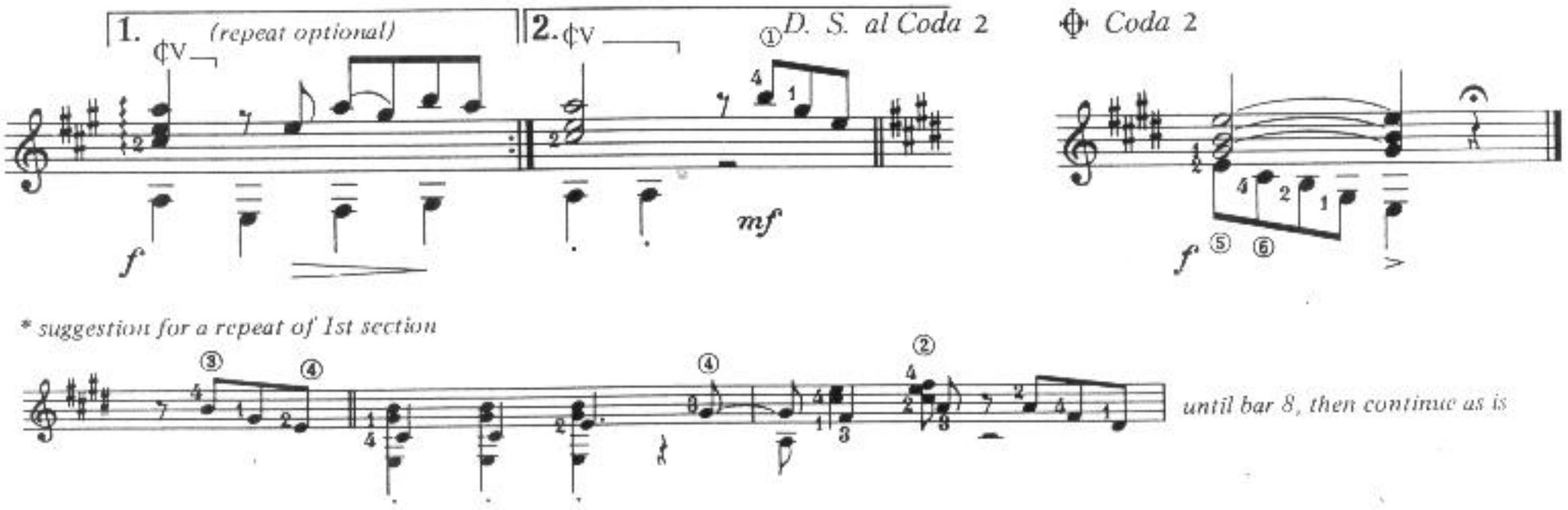

B
mf
cresc.
f
1.
(repeat optional)
2.
D. S. al Coda 1
Coda 1
mf


C
IV
II


cresc.
¢II
¢I
cresc.


1.
(repeat optional)
¢V
2.
¢V
D. S. al Coda 2
Coda 2
f
mf
f
* suggestion for a repeat of 1st section
until bar 8, then continue as is

Rir Prá Não Chorar

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(see footnote)*

(♩ = 52) *molto lirico*

A

mp *sonoro*

cresc. poco

mf *mp*

cresc. poco

mf

(repeat optional)

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B

¢I

I

II

¢I

IV

¢I

¢I

(IV)

IV

1. *(repeat optional)*

¢VI

2. *D. S. al Coda* 1

¢VI

Coda 1

C ¢II ¢II ¢II

mf *sf* *sf'*

mp *dolce*

II II ¢II

cresc. *f* *mf*

¢II

sf *sf* *sf*

¢II II II

(w)

1. *(repeat optional)* 2. *D. S. al Coda* 2

¢II ¢II

Coda 2 *rall.*

pp

*In a lyrical style, the syncopation is soft and not strict—sometimes approaching a triplet. Phrasing liberties are permitted within a basic rhythmic pulse.

Rosa

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)

(♩ = 92)

mp dolce

IX

poco rall.

¢VIII

¢VI

dim.

p

a tempo

mf

¢II

II

¢I

¢II

¢IV

II

¢II

p

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VII II

II VII (VIII)

f *(tasto)*

♮IX

♮II ♮I

p

IV (V) (VII) VII

1st time = senza rall.
2nd time = rall. molto

Fine

B IV ♮II

mf

(IV)

(più calmo) *(a tempo)* ♮II (I) I II (I)

(I) (II) II

a tempo

cresc. poco

(quasi rit.)

a poco

(più calmo)

mf

(a tempo)

(tasto)

(più calmo)

cresc.

(a tempo)

f

mf

più calmo

poco rall.

p

a tempo

(poco piu mosso)

poco accel.

cresc.

mf

f

¢II I (M)

II ¢II (IV) ¢I IV

II II

poco libero a tempo

II p

¢II I

mf

calmandosi poco libero

mp

rell. poco a poco D. S. al Fine

piu calmo (poco ten.) a tempo

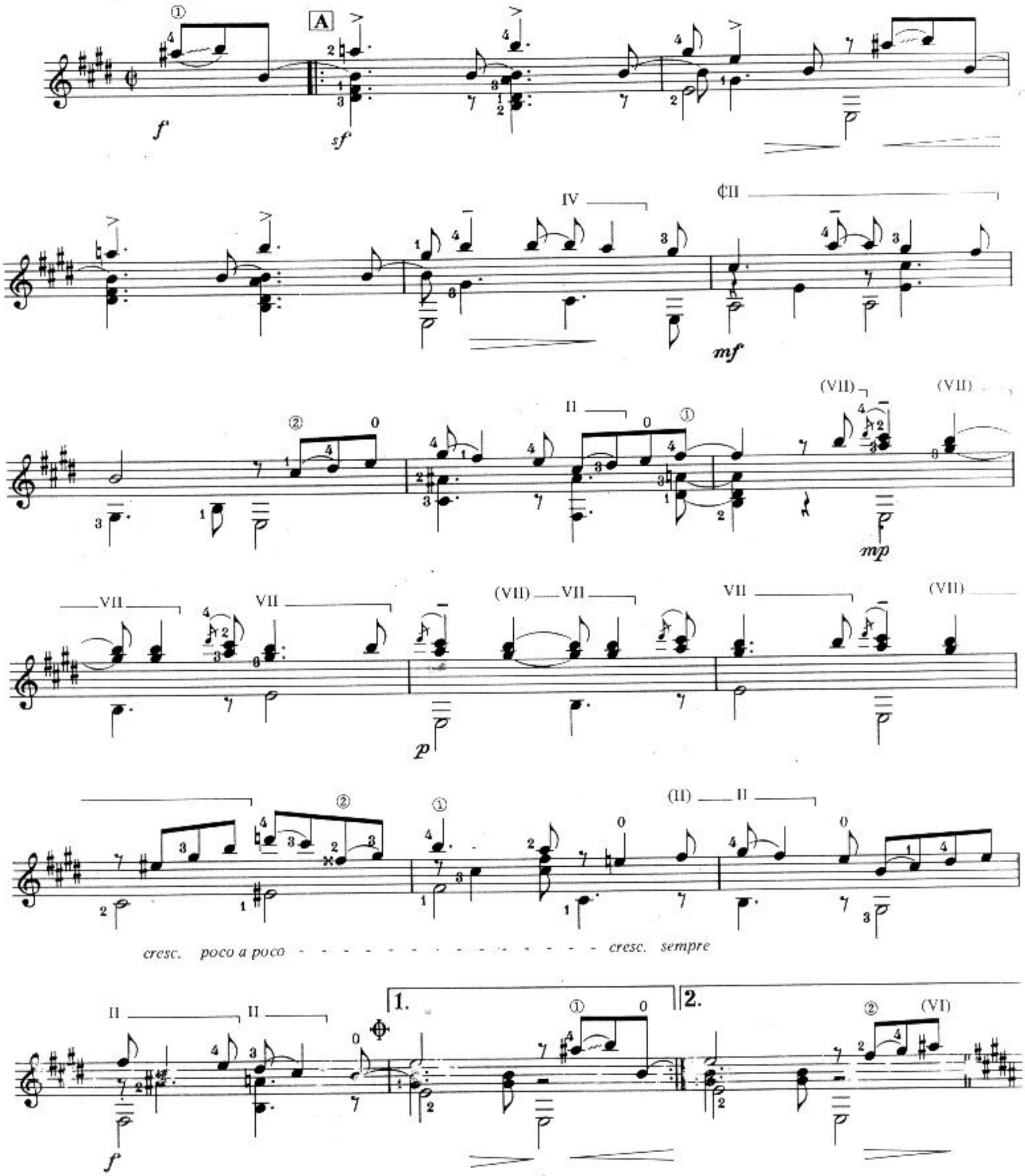
p (molto delicato) pp

Um a Zero

Arranged for guitar by
Carlos Barbosa-Lima (1990)

A. Vianna (Pixinguinha)

(♩ = 108)



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B

mf

cresc.

f

dim.

mp

cresc.

f

mf

VII (2)

cresc.

(VII) VII IV (VII)

f

VII IX VII

sf

f

CII

mf

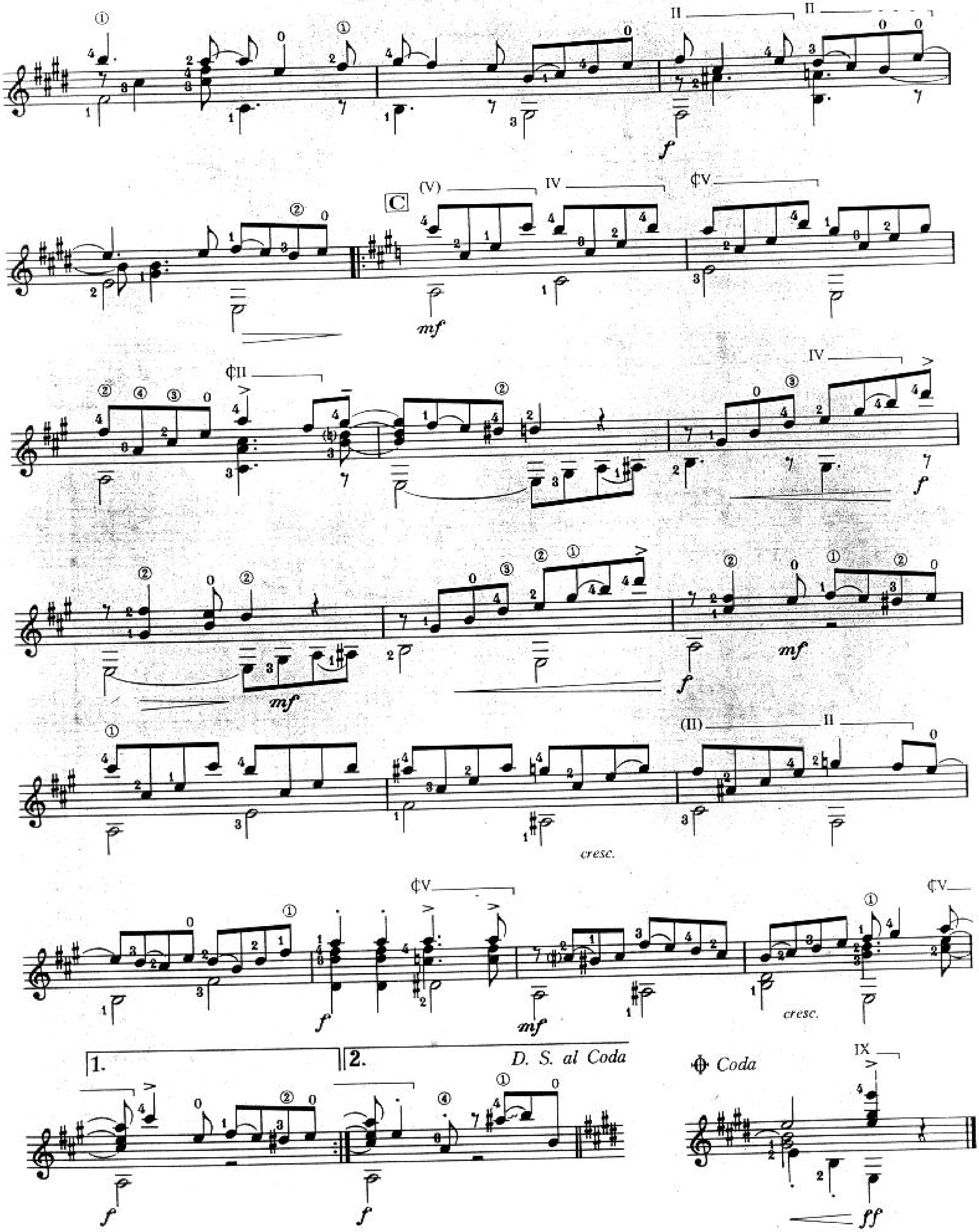
VII (VII) VII

mp

(VII) VII (VII)

cresc.

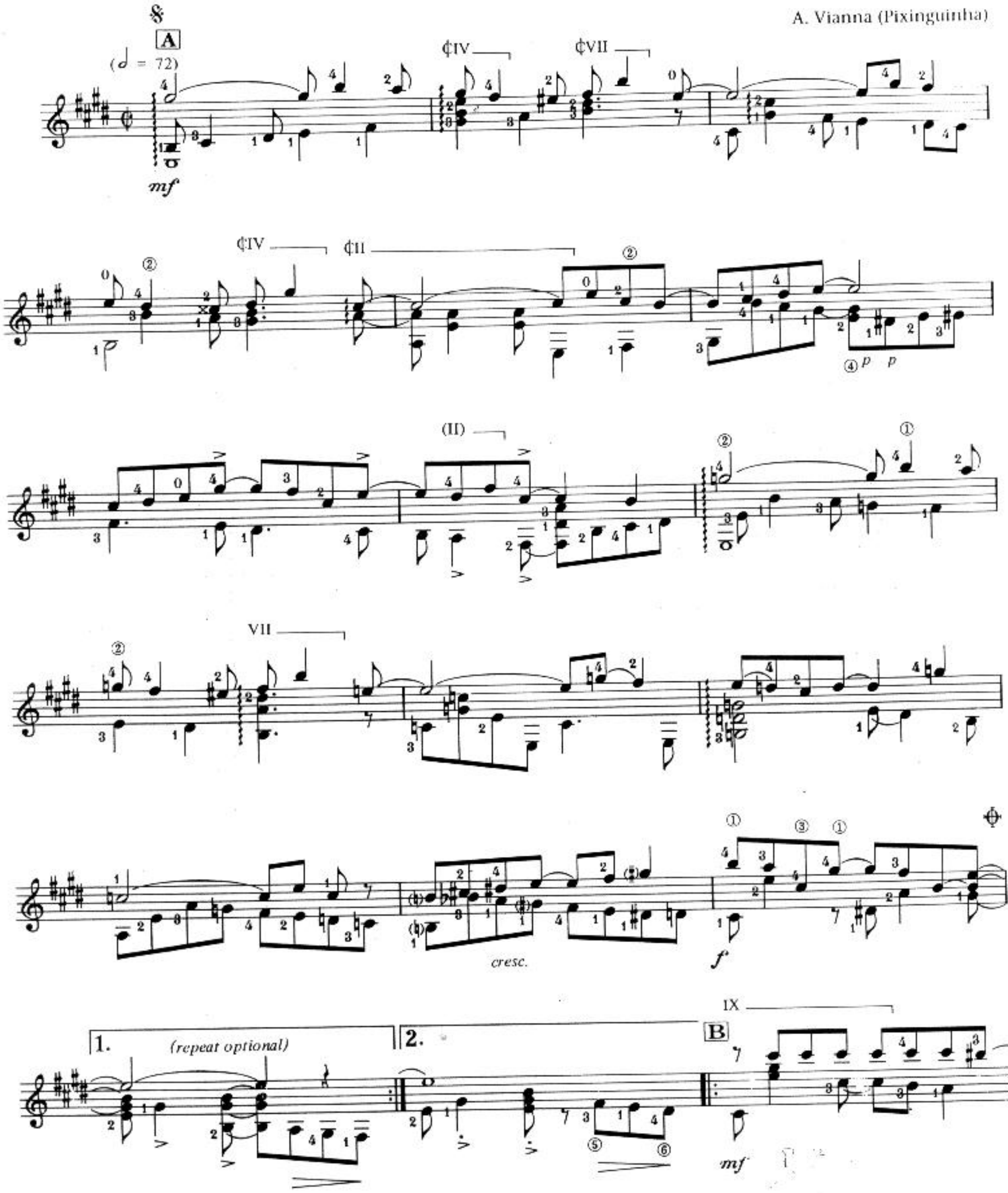
p


C
cresc.
cresc.
cresc.
1.
2.
D. S. al Coda
Coda

Vou Vivendo

Arranged for guitar by
Carlos Barbosa-Lima (1982)

A. Vianna (Pixinguinha)



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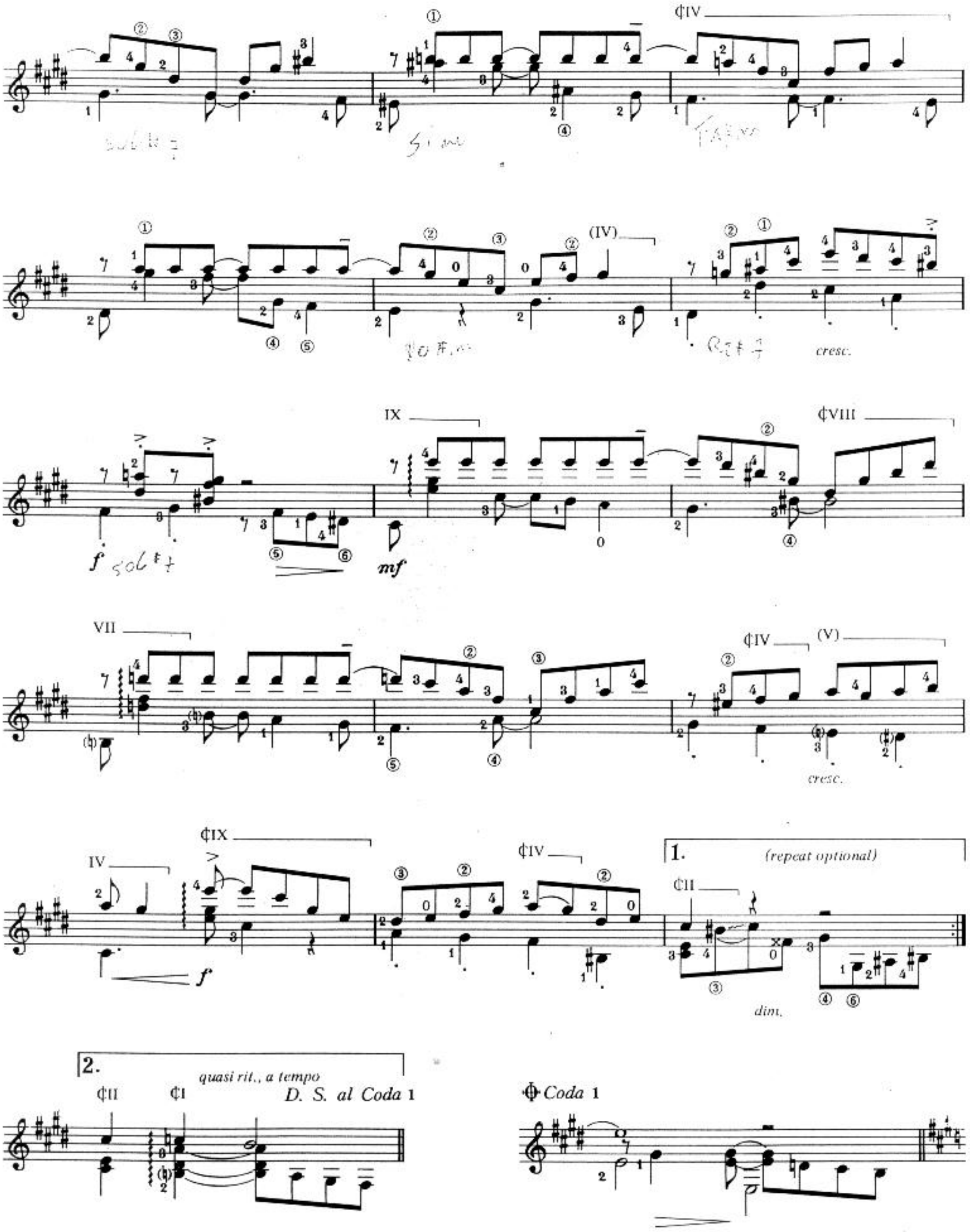
¢IV
(IV)
cresc.
IX
¢VIII
f
mf
VII
¢IV
(V)
cresc.
¢IX
IV
¢IV
1.
(repeat optional)
¢II
dim.
2.
quasi rit., a tempo
¢II
¢I
D. S. al Coda 1
Coda 1

|C| ¢VI

mf

¢VII

p *i*

f *mf*

¢VI *cresc.* ¢VII

f

(VII) VII

1. *(repeat optional)* 2. *poco rit.* *D. S. al Coda 2*

VII

Coda 2 IX

f *ff*